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ment of one of the good workers, even in so comparatively limited a field of the larger subject of classical philology as is the theme of early imperial administration, the result is certainly inspiring. The painstaking study of the inscriptional material seems likely to fill with fair adequacy the gap in our literary sources between the time of Herodian and Marius Maximus and the beginning of the Codex Theodosianus.

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De vocis σκηνή quantum ad theatrum Graecum pertinet significatione et usu. Scripsit OTTO SCHERLING. Marburg dissertation. Marburg: privately printed, 1906. Pp. 48.

Although much has been written on the terminology of the Greek theater, no one term has received thoroughgoing attention. The author of the present dissertation attempts to supply this deficiency in the case of *σκηνή*. However, he has neither brought new material into the discussion nor included in his paper all the passages previously discussed. Furthermore he pays no attention to the Latin term (*scaena*), though it seems to me that the two words must be jointly considered to secure a final treatment for either. His method, too, is peculiar. We know more of the theater structure in Roman times, he says, than in the fifth century. Therefore, he examines the usage in that period first. This is like scanning a verse backward, and in both cases the process can be justified only by successful results. In the Roman period *σκηνή* has the meaning "scene" ("Spielplatz"), and all are agreed that the place of the actors was then a raised stage. Therefore, *σκηνή* means "stage" in the Roman period. But in Hellenistic times and the fourth century, although the meaning "scene" was already in use, the place of the actors is not definitely known, so that the author does not venture to carry his conclusions further; and for the fifth century certainty is still less attainable. Consequently, his procedure has yielded him not a single result that could not have been obtained by a scientific (chronological) treatment.

Yet in spite of these defects there is much that is praiseworthy in this dissertation. Dr. Scherling gives new interpretations of several passages. In particular he accepts without hesitation the meaning "play" or "spectacle" which I have emphasized in my own articles and happily applies it (after the analogy of [Plato] *Clit.* 407a) to passages like [Plut.] *Prov.* 116. He shows thorough acquaintance with the literature (American as well as European) and much discretion in selecting interpretations of those passages where he had nothing new of his own to present. As a result, if the chapters are read in their chronological order, this pamphlet will prove highly useful to anyone anxious to orientate himself quickly in this perplexing field. The Latin is clear and fluent.

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